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AMUSEMENTS

Thos. A. O'Donnell



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ing was like after the greatest warin history. It does not tell that play at Keith's is difficult to place. Stories in "The Best Years of Our story fully, of course, but in dimentions adequate to make "The Best upon Producer Sam Goldwyn as the of the lot is that of the banker Years of Our Lives" a fine, living man who assembled the superb tal- Stephensons, Al and Milly who have summary of one of man's greatest ents which were able to reduce the an adjustment to make after their huge story to its simple, human years of war separation.

By Jay Carmody

The major credit for the screen- values. It takes them three hours to tell it, which is longer than the higher, highest in standard screen minute is wasted

"THE BEST YEARS OF OUR LIVES," an RKO Picture with Dana Andrews, Fredric March. Myrna Loy, produced by Samuel Goldwyn, directed by William Wyler, screenplay by Robert E. Sherwood from the novel "Glory for Me" by McKinlay Kantor. At Keith's.

1	THE CAST.	
١	Milly Stephenson	Myrna Loy
۱	Al Stephenson	Fredric March
ī	Fred Derry	Dana Andrews
1	Fred Derry Peggy Stephenson	Teresa Wright
1	Marie Derry	Virginia Mayo
ŧ	Wilma Cameron C	athy O'Donnell
Ŧ	Butch Engel Ho	agy Carmichael
1	Homer Parrish	Harold Russell
ł	Hortense Derry	Gladys George
ŧ	Pat Derry	Roman Bohnen
Ŧ	Mr. Milton	Ray Collins
1	Mrs. Parrish	Steve Cochran
1	Mrs. Parrish	Minna Gombell
Ф	Mr. Parrish	Walter Baldwin
ł	Woody	Victor Cutler
1	Woody Mrs. Cameron	Dorothy Adams
ł	Mr. Cameron Bullard Luella Parrish	Don Beddoe
1	BullardE	rskine Sanford
Ŧ	Luella Parrish	Marlene Aames
f	Rob Stephenson	Michael Hall
1	Prew	Charles Halton
ı	Mr. Mollett	Ray Teal
H	Mr. Mollett Howle	and Chamberlin
ı	Novak	- Dean White

Wyler directed and Robert E. Sher- the portraits created by Andrews of goal was reported. wood wrote from a novel by Mac-the frustrated airman, Miss Wright | Committee reports will be broad-Kinlay Kantor is notable most of as the girl who rises above her concast over Station WMAL from 1 to all for its quality of understanding. It evokes perfectly the feeling that Miss Loy as the bewildered and brave chairman of the women's comthis is how it was, which was so wife of the banker who came home mittee, will preside in the absence of many contradictory things. Some such a truculent ex-sergeant. of these were courageous and some cowardly, some funny and others Joan Can't Find but all of them human and honest Any Good Reason

In becoming a motion picture For Night Clubbing with a heart, and a quite healthy one, "The Best Years of Our Lives" draws upon the services of one of the finest casts ever assembled. Goldwyn spent as wisely as he did night clubs and people who go to lavishly for the services of Fredric them shouldn't happen to a skunk. March, Myrna Loy, Dana Andrews. Teresa Wright and the others. And Joan. "I'd be as comfortable in a he chose with rare discrimination bathing suit at Hollywood and when he came up with Harold Rus- Vine." sell, a handless veteran with no acting experience, to play the role of true, goes to night clubs only to possibly the most dramatic charac-see what everybody else is wearing ter in his story.

"The Best Years of Our Lives" is der of an imaginary companion, middle-aged banker (March) who blotter." returns as a sergeant and a wiser man than his banking experience clubs, Joan believes, have somethird is a former high school athlete (Russell) who comes back handless and, worse still, heartless for may have surmised, with her life he had planned cause the drinks are no good. Substitute what the heck do you go for?"

Bachelor Girl Joan lives, as you may have surmised, with her life he had planned cause the drinks are no good.

may have surmised, with her life he had planned.

The genius of Wyler as director tempts to link her romantically with some young male star. She's one he never lets his principals be-come mere symbols and succeeds of the serious youngsters from the from becoming fuzzy and too in-

If it takes a bit of fiction to keep these three diverse charactheir return to Boone City, a large effort." but neighborly community where social differences do not mean the shows? sual extreme of separateness. So Al, the banker with two grown kids and a charming wife, Fred who comes back to a sleazy home on the wrong side of the tracks and a see on the Sunset Strip." war bride of dubious character,

and Homer who suddenly felt the loss of his hands, work out their adjustment together.
The gamut of the emotions is covered in the three-pronged story out it never loses compactness Banker Al whose sergeant's stripes have turned him into a bellicose liberal is the comedy character of the three. Fred who likes neither his sloppy play-girl wife nor the

idea of resuming his old sods fountain job is the romantically dramatic one. And Homer, who has no hands to run through his girl's hair, carries the story's burden of restrained poignance. The incident through which

principals move is intelligently honest, never fancy. It is dressed with finely varied dramatic meaning in scene after scene. Many of these are among the best of heir type in screen story telling. There is, for instance, a memorable first-night-back when the restless trio and the banker's wife and daughter get together on a binge which helps unwind their nerves. AMUSEMENTS

dramatic highlights in the story's

PARKING Best Years of Our Lives' Proves ward retreat from his love for the girl next door, and from the solicitude of his over-kind family; Fred's dour reunion with his alcoholic father and his dilapidated stepmother. his · pursuit of his gad-going wife A distinguished audience headed by the White House family last and the ultimate embittered meet-night added Washington's vote to "The Best Years of Our Lives" as ing; and Al's return to the bank the best motion picture of 1946. The screenplay, opening at Keith's in and his discovery of how little banka brilliant benefit prelude to its public showing today, sustains all the ers know of human nature as comenthusiastic things that have been said of it, deserves the prizes it has pared with a man who has been a won. Now, in the second year of restless truce, it tells what homecom- sergeant.

There is a choice of three love The drama of the other two is

usual screen feature, but never a terms in the case of Andrews who must rid himself of Virginia Mayo The screenplay which William before he is free to wed the brawe, high-principled daughter of the Stephensons, a girl played by Miss Wright.

Most fascinating of the three, however, is the love story of Homer and the girl next door, a story whose elements are those of the maimed veteran who must learn all over again that he is a man. \* \* \* \*

a splendidly acted screen play, as everyone must surely have heard by Workers in the 17th annual susaward. In a way, however, even work of Russell as the wounded a report on the campaign.

There is little to choose, at their ruary 27, scheduled closing date, best, between those mentioned and when only \$112,989 of the \$175,000

By the Associated Press

HOLLYWOOD. What Joan Caulfield thinks of "It's a fish-bowl existence," says

Everybody, if Joan's version is and drinking. Craning her neck over the shoul-

a simply patterned screen narra-tive. It tells of three men back from the war. One of these is a Three of those and she'll need a People who are attracted to night

ever would have made him. An- thing wrong with them. "You don't other is a glamour boy airman go to dance, because you can't dance. You don't go to drink, before they made him a falcon. The cause the drinks are no good. So

of the Goldwyn screenplay is that some young male star. She's one She's frank, free and easy, and comfortable to be around.
"I like to dress up," admits Joan.

"Don't get me wrong. I love dinner ters together in their post-war world, parties at friends'. But if I go Sherwood, Wyler and the picture's to a night club once in four or five cast give the fiction a high plausimonths. I've got a tummyful. There months, I've got a tummyful. There pility. It seems that it could not isn't a thing you can do in a night have been any other way after club that's worth the money and

"Well, I've been to some Hollywood parties," says Joan, "where you get a bigger laugh out of the

receiving line than anything you'll

AMUSEMENTS

Constitution Hall, Thurs., Mar. 29, 8:30 C. C. CAPPEL presents

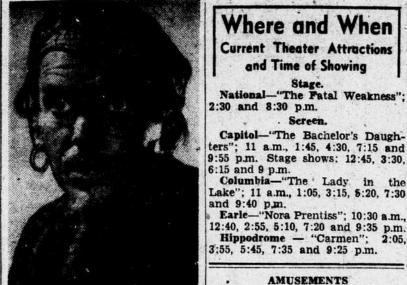
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SWASHBUCKLER - Douglas Fairbanks follows in his late father's footsteps in the minaret-leaping profession, in the Technicolor "Sinbad the Sailor," now at the Metropolitan.

## Symphony Drive Workers "The Best Years of Our Lives" is Meet Tomorrow to Report

now. Its best single performance taining fund campaign of the Naprobably is that of March, which tional Symphony Orchestra Assohas been nominated for an Academy ciation will meet at 12:30 p.m. tothis carries less of drama than the morrow in the Mayflower Hotel for

The drive was extended from Feb-

Edward Burling, jr., campaign chairman. Mrs. Glover is a member of the Steering Committee for the cam-

AMUSEMENTS

# TRANS-LUX ARE "GUILTY" SAYS SUPREME COURT MEXICO HAILS

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Keith's-"The Best Years of Our! Lives"; 9:15 a.m., 12:20, 8:25, 6:30

Where and When

**Current Theater Attractions** 

and Time of Showing

. Screen. Capitol-"The Bachelor's Daugh-

2:40, 2:55, 5:10, 7:20 and 9:35 p.m.

AMUSEMENTS

**National Symphony** 

HANS KINDLER, Conductor

SUNDAY, MARCH 16-4 p.m.

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VIOLINIST

CONSTITUTION HALL

Little-"Henry the Fifth"; 2:30 and 8:30 p.m.

Metropolitan—"Sinbad the Sail-or"; 10:45 a.m., 12:55, 3:05, 5:15, 7:30 and 9:45 p.m. Stage.
National—"The Fatal Weakness" Palace—"Boomerang"; 10:45 a.m., 12:55, 3:05, 5:20, 7:30 and 9:45 p.m.

ters"; 11 a.m., 1:45, 4:30, 7:15 and Pix—"Guest in the House"; 3:05, 9:55 p.m. Stage shows: 12:45, 3:30, 6:20 and 9:30 p.m. 6:15 and 9 p.m.

Columbia—"The Lady in the Lake"; 11 a.m., 1:05, 3:15, 5:20, 7:30

Trans-Lux—News and Continuous from 10:15 a.m. Trans-Lux-News and shorts.

AMUSEMENTS

MATINEE TODAY, 2:30 CONIGHT AT 8:30: Seaso at Box Office The Theater Guille LAURENCE OLIVIER "HENRY V" in TECHNICOLOS Released thru UNITED ARTISTS Only Engagement in Washington

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**AMUSEMENTS** 

NATIONAL SYMPHONY

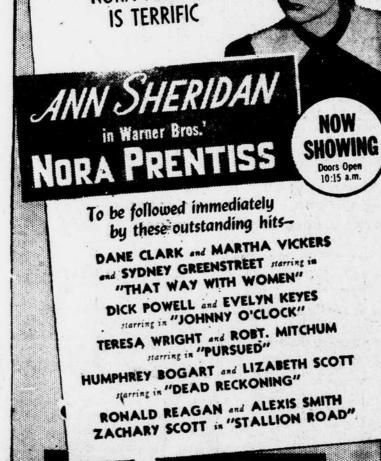
NATIONAL SYMPHONY HANS KINDLER. Conductor LAST CHILDREN'S CONCERT SAT., MARCH 22-11 A.M. OLGA SAMAROFF-STOKOWSKI

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